

ASPEKT EKOLOGICZNY W PROBLEMATYCE BAJEK MIEJSKICH ZIRKI MENZATIUK (NA PODSTAWIE ZBIORU „TYSIĄC PARASOLI”)

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Streszczenie. Artykuł na materiale ze zbioru Zirki Menzatiuk „Tysiąc parasoli” zawiera analizę roli składnika ekologicznego w problematyce baśni miejskich.

Bajka „Jak podróżował autobus”, której fabuła jest zbudowana jako opowieść o podróżach personifikowanego obrazu autobusu, wyróżniającego się ekspresyjnym celem poznawczym. Z ekologicznego punktu widzenia ważny jest również prawdziwy topos Kołomyi, Prutu i wymaginowane trasy starego autobusu. Szkice krajobrazowe w sposób organiczny przedstawiają bogatą florę i faunę Karpat, cechy tutejszej rzeźby.

Fabuła opowieści literackiej „Jarmark” oparta jest na wspólnym motywie „chleba od króliczka”, którego korzenie sięgają starożytnych ukraińskich zwyczajów. Autor pokazuje, że relacje w świecie zwierząt są takie same, jak u ludzi.

Cud jako element przygody dziewczynki przenosi akcję baśni „Tysiąc parasoli” w niecodziennym kierunku. W pracy ważne są świat dzikiej przyrody, temat miłości i szacunku do niej, temat interakcji ekologicznych.

W problematyce baśni „Cyklamen” przeplatają się motywy miłości do natury żywej, jedności wszystkiego, magicznej przemiany, wagi wspólnych wysiłków. Praca organicznie łączy mitologiczny obraz domu, intertekstualne powiązania i wiedzę przyrodniczą.

Bajka „Trzy dni starego roku” jest postrzegana jako swego rodzaju akcent na główną ideę kolekcji: trzeba uwierzyć w cud, a on się wydarzy. Aspekt poznawczo-ekologiczny baśni polega na zrozumieniu znaczenia przedmiotów przyrodniczych w naszym życiu.

Słowa kluczowe: literatura dziecięca; opowieść literacka; motyw; aspekt ekologiczny utworu literackiego; intertekstualność.

ECOLOGICAL ASPECT IN THE PROBLEMS OF URBAN FAIRY TALES BY ZIRKA MENZATIUK (BASED ON THE COLLECTION "A THOUSAND UMBRELLAS")

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Annotation. The article based on the material of Zirka Menzatiuk's collection "A Thousand Umbrellas" analyzes the role of the ecological component in the problems of urban fairy tales.

The tale "How the bus traveled", the plot of which is built as a story about the journey of a personalized image of the bus, is notable for its expressive cognitive purpose. From an ecological point of view, the real topos of Kolomyia, Prut, and the imaginary routes of the old bus are also

important. Landscape sketches organically present the rich flora and fauna of the Carpathians, the features of the local relief.

The plot of the literary tale "Fair" is based on the common motif of "bread from a bunny", whose roots are in ancient Ukrainian customs. The author demonstrates that relationships in the animal world are the same as in humans.

A miracle as an element of a girl's adventure moves the plot of the fairy tale "A Thousand Umbrellas" in an unusual direction. The important things in the composition are the world of wildlife, the theme of love and respect for it as well as ecological interactions.

In the problems of the fairy tale "Cyclamen" the motive of love for living nature, the motive of unity of everything, the motive of magical transformation, the motive of the importance of joint efforts are intertwined. The story organically combines the mythological image of the house, intertextual connections and natural knowledge.

The fairy tale "Three Days of the Old Year" is seen as a kind of emphasis on the main idea of the collection: we must believe in a miracle - and it will come. The cognitive-ecological aspect of a fairy tale is to understand the importance of natural objects in our lives.

Keywords: children's literature; literary tale; motive; ecological aspect of the artistic text; intertextuality.

The problem formulation. A literary fairy tale is one of the popular genres in children's literature. It is traditionally believed that a literary tale is an art composition of a writer who, modifying the genre and style features of a folktale, forms a new quality author's text with various intertextual elements (quotations, reminiscences, allusions, etc.). The miraculous [...] is used, as in folk narrative sources, to create a real fairy-tale world, where truth, nobility, kindness, intellect prevail" (*Literary Encyclopedia, vol. 1, 2007, p. 568*). V. Gryshchuk in the article "Literary fairy tale: formation and development of the genre" adds: "The most important feature of a fairy tale is the presence of artistic fiction in it. The development of events in it, or the plot, is always clear, intelligible, devoid of excessive details, descriptions, reflections. Character traits are often exaggerated... » (*Gryshchuk V., 2013, p. 25*).

L. Volkova in the dictionary article "Lexicon of General and Comparative Literary Studies" considers two meanings of the concept of literary tale: 1) work, "which has its author - a professional writer, inherits the style, composition of the people. fairy tales, ie created by the laws of folklore tales. A literary tale is aimed primarily at fiction and fantasy";

2) "an original work that combines elements of reality, fiction and fantasy but has almost nothing to do with a folk tale" (*Volkova L., 2001, p. 301*).

The state of research. In modern literary criticism, much research has been devoted to the problem of the formation and development of this genre (N. Gorbach (*Gorbach N., 2016, pp. 39-43*), V. Gryshchuk (*Gryshchuk V., 2013, pp. 22-27*), O. Zubenko (*Zubenko O., 2012, pp. 78-83*), etc.). The image of the author in Ukrainian literary tales of the XIX century analyzed by T. Krasheninnikova (Krasheninnikova T., 2016), O. Evmenenko traced the patterns of the genre in the first half of the nineteenth century (*Yevmenenko O., 2010, pp. 37-41*). Ukrainian literary tale of the 10-30s of the XIX century are studied in articles and dissertations of O. Gorbonos (*Gorbonos O., 2005, pp. 44-49; Gorbonos O.V., 2008*). Tales of I. Franko are the subject of scientific interests of G. Sabat (*Sabat G.P., 2006, p. 364*), Tyxoloz N. (*Tyxoloz N.B., 2005, p. 316*) and others. O. Czalapova analyzes the Ukrainian literary tale of the late XIX - early XX centuries (*Czalapova O.M., 2019, pp. 291-301; Czalapova O.M., 2020*).

In O. Garachkov's dissertation the plot-image structure and chronotope (timeline) of the Ukrainian literary fairy tale of the 70-90s of the XX century are investigated (*Garachkov'ska O.O., 2008, pp. 1-18*). In the context of the problem "genre and style varieties of modern Ukrainian literature for children and about children" O. Sichkar considers such genre and style varieties of literary fairy tales as modern fairy tale, fairytale fantasy, fairy tale adventures, fairy tale with historical entourage, stylization of folk tale (*Sichkar O., 2013, pp. 149-158*).

Genre and style features of a modern author's fairy tale are in the center of attention of L. Ovdychuk (*Ovdychuk L.M., 2014, pp.220-224*). According to the researcher, a modern literary tale is presented by works of such genre modifications as a fairy tale, a novel-chronicle, a drama-tale, a fairy-tale-parable; adventures, fantasy, venturesome, moral and ethical, etc. (*Ovdychuk L.M., 2014, pp.220-224*).

V. Kyzlyova's manual "Ukrainian literature for children and youth: the latest discourse" considers such most common functional and thematic varieties of the author's (literary) fairy tale of the second half of the twentieth century, as cognitive, moral and didactic, adventure and entertainment (*Ky'zyl'ova V. V. 2015, pp. 37-41*). The researcher notes that the development of a literary tale at the turn of the twentieth and twentieth centuries moved "in the direction of creating active dynamic structures based on the principles of synthesis of folklore and individual-author elements" (*Kyzlyova V. V. 2015, pp. 55-56*).

The purpose of the article is to analyze the role of the ecological component in the problems of urban fairy tales on the material of Zirka Menzatyuk's collection "A Thousand Umbrellas".

The genre of literary fairy tale in the works of Z. Menzatyuk is in the center of research attention only occasionally. Thus, O. Sichkar emphasized that the works of Z. Menzatyuk allow to see a miracle everywhere, to find a fairy tale everywhere: in the grandmother's chest ("Katrusina's treasures"), and in the national holidays ("Poppy reign"), and in the change of seasons or days of the week ("Short tails fairy tales"), and in the nature that surrounds us ("How to talk to frogs"). Fantastic and real are so naturally intertwined in her stories that you are not even surprised when on Kyiv Day you can meet Prince Kyi with his brothers and sister Lybid ("Kyiv Tales"), a patriotic ghost motivates the Rusnaks to find an ancient Cossack relic, and the boy Ivanko not only believes in miracles, but also creates them himself ("Charming Ivanko") (*Sichkar O., 2013, p. 151*).

V. Kyzlyova noted that the "collection of fairy tales "Poppy reign" of Zirka Menzatyuk is imbued with a religious culture, deeply understood by the author. Harmony and balance of the art world is achieved thanks to a special author's position, which focuses on the idea of creating a perfect world in which there is no place for evil, jealousy, indifference, but beauty, goodness, love your neighbour values. By acquainting children with Christian traditions and customs, Zirka Menzatyuk inspires her works with positive emotions" (*Kyzlyova V.V., 2015, p. 50*).

Presenting the main material. In the issue of literary fairy tales Z. Menzatyuk of the collection "A Thousand Umbrellas" is a clear dominant of the moral and ethical, which is organically combined with the cognitive component, an important element of which is the ecological factor.

The text of the fairy tale "How the bus traveled" is built as a story about the journey of a personalized image of the bus. The main purpose of the work is cognitive:

the young reader learns about the living and non-living nature of the Ukrainian Carpathians, about the life of people of the pre-digital era, learns to distinguish between good and evil, gratitude and ingratitude.

It is appropriate to note a clear ethical and instructive aspect, in particular, the author emphasizes the proper and careful performance of duties, referring to each (and this is the virtues of the old bus): "on the outskirts of the village the bus picked up its passengers who didn't manage to get to the bus stop; it (the bus) got closer to the house of an old grandma, so that she wouldn't have to tire legs - the bus was polite and helpful, as any bus should be" (*Menzatyuk Z., 1990, p. 3*). A friend, friendship, friendly support are understood as a necessity, because without it even a shuttle bus can not work for a long time: "Old friendship is way more important!" (*Menzatyuk Z., 1990, p. 8*). Gratitude is an important feature, and ingratitude, on the contrary, works against those who do not know how to thank for their work. Yes, the passengers of the bus are indignant: "When will another bus finally come? It's time this bus went to scrap metal!" (*Menzatyuk Z., 1990, p. 3*); and when they get what they want (a new bus), they stop receiving their usual services and realize that their ingratitude is directed against them. So everything is comprehended by comparison: even a crowded old bus is more convenient than a comfortable express that does not meet people's requirements. This way, Z. Menzatyuk emphasizes the importance of even a small, inconspicuous bus "with worn out seats and dusty sides" (*Menzatyuk Z., 1990, p. 3*). In a real life everyone is important and everyone plays an essential role.

On the example of the behavior of wolves, the writer clearly demonstrates the essence of bad behavior and its consequences. Yes, wolves behaved like hooligans on the bus: "Wolves began to pluck off conifer cones through open bus windows".

- That's not the way to do it, - said the bus. - You are violating safety rules.
- So what? We like it!

The wolves played with cones until they got bored, and then took out cigarettes and lit them (*Menzatyuk Z., 1990, p. 4*). Z. Menzatyuk emphasizes the way so that the reader can easily understand what kind of behavior is socially unacceptable, marginal.

An important role in the composition is played by external support, help: "we (the stars – Iu.K.) will shine over your path every night!" (*Menzatyuk Z., 1990, p. 8*), and the bus is happy to carry passengers.

There are concepts in the work that do not belong to the active modern word usage, they must be explained to the child. They present different spheres: life and ethnography (besagy, basket, Polonyn kulesha, fair, market, pysanka, hutsuls, suburb); flora (shrubs, arnica, thyme, dahlias, mallows); expression of emotions (violence (still without "g", because the book of fairy tales was published in 1990, before the return of this letter to the Ukrainian alphabet)); life of the pre-digital era (scrap metal, telegram, radiogram, express, "Lada", asphalt, Kolomyia ATP, windshield); astronomy (Milky Way, astronomer, telescope, celestial bodies, comet, orbit).

From an ecological point of view, the real topos of Kolomyia and Prut are important, as well as the fictional routes of an old bus that carried wolves through the woods and stars in the sky. This way, the young reader gets an understanding of exactly where the action takes place (in the Ukrainian Carpathians), as well as information that wolves are indeed found in the forest near Kolomyia - an important part of the Carpathian ecocenosis.

Descriptions of the nature are full of beauty aesthetics: "... the bus often talked about earthy winds that smell of arnica and thyme, about mushrooms and blueberries in the forest - there are lots of them, about rivers and streams, about showers and siliceous roads, because in the memoirs they too were depicted unspeakably beautiful (Menzatyuk Z., 1990, p. 8); "and so our bus runs on a familiar road. The wind envelops the bus with the scents of meadows, dahlias and mallows nod from the flower beds, and in its chest, even though it's made from metal, something joyfully stings " (Menzatyuk Z., 1990, p. 9); "The road stretched between the mountains, from village to village, and there was no end to it" (Menzatyuk Z., 1990, p. 9). Such landscape sketches organically present information about the richness of flora and fauna of the Carpathians, features of the local relief.

The important things in the fairy-tale story of the bus are the received positive emotions and new experience: "No, the world has changed! "No wonder," the bus reasoned. - Still, among the buses I am to some extent an astronaut. It was easy and fun for it to run, the dawn was laughing on the windshield, and the road stretched between the mountains, from village to village, and there was no end to it " (Menzatyuk Z., 1990, p. 9). The consonance of the experiences of the bus and the star attracts attention.

The plot of the literary tale by Z. Menzatyuk "Fair" is based on the common motif of "bread from a bunny", whose roots found in ancient Ukrainian customs; in addition, it is still present in children's counters. In the literature for children, this motif develops in two opposite ways: prevails by analogy (poetry N. Prykhodko "Bunny-baker" (collection "Thyme", 1959), a poem by V. Kamenchuk "A hare went to the mill..." (collection "Bunnies carry gifts", 1981), poetry (L. Lishchuk "Bread" from bunnies ", 2009, etc.); to a lesser extent, the method of negation is presented (E. Gutsal's story "Bread from a Hare", V. Hrynko's poetry "Bread" (collection "Bukvaryk-Veselyk", 1990)).

The author demonstrates that the relationship in the animal world is the same as in the human world: the fox has got a daughter Lyska, who likes Lysko "from the Lyuchyn kitsch" (Menzatyuk Z., 1990, p. 11); the hedgehog wants to buy "necessary and not very expensive" things at the fair; "The young fox stares at and admires" (Menzatyuk Z., 1990, p. 11) a white wedding wreath; the bunny wants to sell at the fair what he has a lot; the bunny cried because "woe to thee with such trading" (Menzatyuk Z., 1990, p. 12); the bunny wants to buy a gift; the bunny is treated to delicacies by warm-hearted people; the fox bought rooster-shaped lollipops for the children at the fair; her daughter had got new things; the hedgehog bought threads, so his wife and four daughters could make embroidered towels...

The image of fear plays a special role in the development of the plot, it is also inherent in both the human and bunny. As it turns out, the fear will not be a helper to the bunny, nor people - always in the way; even Katrusya with a new whistle will not be afraid. Somewhat unexpected here is the echo of the war (obviously, the Second World War): "That's not why I overcame fear and death in the war, to now be afraid of something" (Menzatyuk Z., 1990, p. 12), - the gray-haired man speaks.

The action unfolds against the colorful description background of the fair action ("And at the fair! What's wrong! There are no gloomy faces - because everyone is happy. Anger, quarrels, curses - because who would buy them? But laughter, jokes, bargaining, praise - there is surely something to praise for!" (Menzatyuk Z., 1990, p. 11); "They brought cakes, honey cakes, bagels, nuts, a bag, and pies - with cheese, poppy seeds, cabbage! " the color of which can be compared only with the image in the story

by G. Kvitka-Osnovyanenko "Soldier's Portrait". The text is cleared by the dialectisms of the south-western dialect of the Ukrainian language (kichera, polonyna, lusterko); toponyms of Western Ukraine specify the place of action in the work (Sambir, Snyatyn, Khotyn, Novoselytsia, Kosiv).

The cognitive aspect is important for a modern child: these are household items and applied arts (carts, bedspreads, necklaces, carved plates, watered jugs, pine barrel, whistles), traditional Ukrainian occupations (embroidered towels, ferment cabbage in a barrel).

Ecological motives in the fairy tale "Fair" are dotted. However, the young reader gets an idea of the fauna of the Carpathians, especially the Kosiv district: there is a fox, a hare, a hedgehog. The author describes their way of moving: "A fox is in a hurry along the roadside between the bushes" (*Menzatyuk Z., 1990, p. 11*); "The bushes are crunching, the grass is rustling - the hedgehog is in a hurry" (*Menzatyuk Z., 1990, p. 11*). Descriptions of animals correspond to their ecological essence. Thus, a small hare can only offer a fear as the product, because in the ecological food chain, the hare is an easy prey for the predator. The hare decides: "And I'll sell my fear as I have a lot of it" (*Menzatyuk Z., 1990, p. 12*). However, fear is an important element of the mechanism of survival of a small rodent in the wild, which the writer informs through the lips of Uncle Nicholas: "In the woods you will need it (fear. - Iu. K.) yourself" (*Menzatyuk Z., 1990, p. 12*).

The main purpose of the fairy tale "A Thousand Umbrellas" is instructive. A miracle as an element of a girl's adventure moves the plot in an unusual direction. The story that happened in the life of the selfish girl Ulyasa re-educates her. A child who does not pay attention to the circumstances, does not respect her mother and already knows how to "play in public", thanks to a miracle, changes into a person open to the world and bright emotions. The girl who wanted to be envied, admired, will become a person ready to share with others.

An old man with a long white beard, who reminded Ulyanka of Grandfather Frost will help to pass this difficult path (Z. Menzatyuk's book of fairy tales "A Thousand Umbrellas", was published in 1990, when St. Nicholas came only to children in Western Ukraine). The girl did not believe in miracles, she believed, "that all sorts of magical things were fiction" (*Menzatyuk Z., 1990, p. 17*), so she immediately chooses a thousand ordinary umbrellas. However, she will not have anyone to show off them to. Circumstances (there is no room for so many umbrellas in the apartment) force her to change her mind about special, charming umbrellas.

The hint that the girl would change was in the first part of the story, when Ulyasya was happy with real umbrellas: she blushed from undeserved praise, so there was hope for positive changes.

And it really took the intervention of a magician to see what seemed ordinary and mundane, but so beautiful. These are the crowns of trees, beautiful in their diversity, which originally had to perform only the function of umbrellas. The girl understood that it brings real pleasure: not the opportunity to have something, but the discovery of simple things in nature. And the magic umbrella that will protect not only from the rain as a temporary challenge is the nature. It is important that such a great miracle as the nature, Ulyasya revealed to other girls.

The fairy tale can also be considered as a denial of the folk saying "Better a tit bird in the hands than a crane in the sky", the eternal opposition of the real and the

dream, achievable and fantasy, material and spiritual. The plot of the fairy tale proves that it is not necessary to have something specific, it is a pleasure to share with others. The story that happened to Ulyasya is also designed to debunk the excessive fascination with things. It is no coincidence that this work gave the name to the collection.

It is also appropriate to pay attention to dialogicity as a feature of the text, presented as a conversation between the author and the reader: at the beginning of the work the writer tells about her purpose, as well as during the story ("If you suddenly want to get rid of thousands of umbrellas, call me, and I will tell you that word over the phone." (*Menzatyuk Z., 1990, p. 20*))

A few tropes are subject to the reproduction of the ordinary, but perfect in its simplicity, the world of nature: "cheerful warm rain" (*Menzatyuk Z., 1990, p. 17*), "slender ash" (*Menzatyuk Z., 1990, p. 20*); "Weeping willow" (*Menzatyuk Z., 1990, p. 20*); "Under the spreading crowns-umbrellas" (*Menzatyuk Z., 1990, p. 20*); "Spreading maple nailed them with a branch" (*Menzatyuk Z., 1990, p. 20*); "Called out a young linden" (*Menzatyuk Z., 1990, p. 20*); "Boastful nut" (*Menzatyuk Z., 1990, p. 20*); "Heavy drops" (*Menzatyuk Z., 1990, p. 20*); "The girls... laughed so loudly that even the sun peeked through the crack in the cloud" (*Menzatyuk Z., 1990, p. 20*).

The plot of the fairy tale "A Thousand Umbrellas" unfolds in the city. The reader receives a clear message that the girl Ulyanka lives among the usual landscape for a city child: "she was seen on the windows and balconies" (*Menzatyuk Z., 1990, p. 20*), "played in the park near the fountain" (*Menzatyuk Z., 1990, p. 3*). But the world of wildlife, the theme of love and respect for it, the theme of ecological interactions emerge in the text. So important in this regard are the places of the park as a man-made space. It is here that Ulyasya gets a true understanding of "thousands of umbrellas" that do not need to be carried anywhere. When the rain began, "a sprawling maple nodded at them (children - Yu. K.) with its branch: here, here. The rain was falling on its leaves, and not a single drop fell under the crown.

-... My umbrella is with bloom! - called the young linden.

- And mine is with apples! - The apple tree rustled.

- My crown is the most sprawling, - boasted the nut tree.

- But mine is the highest, - added the slender ash tree.

- And mine is with sparrows! - and the weeping willow inviting the children to itself (*Menzatyuk Z., 1990, p. 20*).

In this text-game form the child gets knowledge about the shapes and appearance of the crowns of various trees in the city park, about their features: linden - blooms in July, and early apple trees are already bearing fruit at this time, in dense willow branches nest small urban inhabitants – sparrows. These are important components of understanding ecological chains even in urban conditions.

A number of motives are intertwined in the problems of the fairy tale "Cyclamen": the motive of love for living nature, the motive of unity of everything, the motive of magical transformation, the motive of the importance of joint efforts. It is important that the motive of magical transformation is used as an embodiment for the idea that one should help a friend to restore justice; this way the educational goal is realized - true friendship, the desire to help and the desire for justice overcome evil.

"... Reinforced concrete, one hundred and twenty-apartment, [...] quite modern building" (*Menzatyuk Z., 1990, p. 25*)- a place where the events of the urban fairy tale "Cyclamen" unfold. Natalochka, who loves flowers, lives here, and as a gift she received

flowers - bouquets, in the pages of a book, a pot of cyclamen. She especially liked the "modest inconspicuous cyclamen", which bloomed in pink (*Menzatyuk Z., 1990, p. 23*). The girl talked to the plant, it became a friend to the child. It should be noted that Z. Menzatyuk often uses the technique of conversation with plants (collection of essays "Ukrainian flower garden"). It is in the conversation with cyclamen that the idea is born that everything in the world is interconnected (the text says relatives, kin) - a flower, a flamingo, and a cloud.

The work traces the opposition of clearly marked images of goodness and evil. Good cyclamen, linden and snowstorm have joined forces to counter the evil intentions of the house. This joint opposition also shows the interconnectedness of everything: Natalochka watered linden in the summer, and Lypovatka, who lives in linden, is ready to leave home and run to the field for a snowstorm to help the girl. Understanding such relationships is crucial to shaping the environmental competencies of young readers: by respecting nature, you help yourself first, even if you don't notice it yourself.

According to mythological notions, if a house goblin (*domovyk*) is not fed, it becomes evil and does damage. Previously, as in "all fairy tales", he lived in a wooden house "with a creaking staircase and shingled windows" (*Menzatyuk Z., 1990, p. 25*). When the hut was demolished for a high-rise building, the house moved to a modern house, but "in the lists of tenants it was not mentioned and children were not told about it", so "the offended house goblin began to do people harm" (*Menzatyuk Z., 1990, p. 25*). Therefore, people need to be more attentive to the world around them.

The intertextual connections of the fairy tale should be noted separately. Cyclamen in the image of a boy is similar to the little boy from the brothers Grimm or S. Perot; the oriental color in the changed appearance of the cyclamen (he "turned into a little charming boy, dark-skinned, with a high pink turban on his head" (*Menzatyuk Z., 1990, pp. 25-26*)) resembles Little Muk V. Gauf or the hero of the Arab fairy tale Aladdin. The girl Lypovatka, who lives in Lipka, is similar to the image of Andersen's Thumbelina. The allusion to P. Voronko's poetry "Little linden" is quite clear: the linden remembers the goodness of the girl who watered her all summer. The image of a good and fair snowstorm is related to the image of the Brothers Grimm's fairy tale "Mrs. Snowstorm".

Cognitive for the child is the scientific knowledge that emerges in this fairy tale. Thus, "cyclamen did not like stuffiness and used to stand where it is cooler" (*Menzatyuk Z., 1990, p. 26*); this plant blooms in winter.

The outcome of the work proves that evil is powerless against the joint efforts of friends. After reading the fairy tale "Cyclamen", the child concludes that there is more good in the world, evil cannot overcome good. The text is also important with an altruistic accent: the cyclamen did not have time to take care of its color, because it was necessary to help a friend. Z. Menzatyuk leads to the conclusion that every action in the future will have consequences.

It is no coincidence that the fairy tale "Three Days of the Old Year" completes the collection, because it can be considered as a result. This is a kind of emphasis on the main idea of the collection: we must believe in a miracle - and it will come. In this work, the miracle is called a holiday: "if the holiday does not want to come, you have to do it yourself!" (*Menzatyuk Z., 1990, p. 46*); "If a holiday bypasses someone, you have to do it yourself" (*Menzatyuk Z., 1990, p. 47*) (these sentences in the compositional plan form a frame). Although, as required by the fairy tale genre, there is a magical transformation of a toy grandfather-forester into a real one, there is a "golden spark from a magic wand"

that "fell into a cup" (*Menzatyuk Z., 1990, p. 45*), that's why tea from it became magical. But the most important miracle that Nastunya will create on the advice of a forester is that she worries about her mother, who is ill. Then the girl cleans the rooms.

The cognitive-ecological aspect of a fairy tale is to understand the importance of natural objects in our lives. Children learn about beneficial features of lime blossom, elderberry. Nastunya brews tea for a sick mother, the writer notes that this use of plants is traditional, so "mother does" (*Menzatyuk Z., 1990, p. 45*). The author also briefly points to the difference in the flora of Ukraine and the Caucasus, where mandarins and persimmons grow. This is important for understanding the ecological diversity of flora. The main purpose of the fairy tale "Three days of the old year" is aimed at developing a sense of responsibility.

Conclusions. "Analysis of the author's tale of recent decades convincingly proves that its further development is impossible without the artistic synthesis of folklore elements with philosophical prose, science fiction and other genres of literature" (*Ky`zy`lova 2015, 56*), - emphasizes V. Ky`zy`lova. This idea is confirmed and developed in urban tales of the collection Z. Menzatyuk "A Thousand Umbrellas". After all, these works appeared at the intersection with ethnography ("How the bus traveled", "Fair"), mythology ("Cyclamen", "Three days of the old year"), psychology ("A thousand umbrellas").

The issue of these texts is dominated by moral and ethical emphasis. At the same time, the urban fairy tales of this collection are united by a cognitive-ecological aspect, which makes it possible to learn about the richness and diversity of flora and fauna, to understand the interconnectedness of everything on Earth.

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